CRAZY NEGROES
...STRUT YO' STUFF... C'MON AN' STREW YO' MESS...
Vocalion
MM-M!
YAZ YAZ!
AY-MEN!
CRUMB THE RECORD COVER COLLECTION
HUP HUP
IT'S ELOROON, DAD!
CRAZY WHITES
BOOGIE WOOGIE
REAL KRAZY KOOL!
SUM MAN BIN TREATIN' ME MEAN..
IS HERE TO STAY!

Robert Crumb was born on August 30, 1943 in Philadelphia.
As a jouth he became fascinated by the comics of Elzie Segar, Carl Barks and Walt Kelly.
Later on he discovered the work of Harvey Kurtzman, founder of Mad Magazine, who had a big influence on him.

As more and more of his work is published in the underground comics of the late sixties, he develops that unique, expressive style. Without any restraint he produces an endless stream of comics.

His stories vary from surrealism to frank outpourings.
In many of his comics he demonstrates a love of music.
Beautiful, expertly written stories like: Jelly Roll Morton's Voodoo Curse, Patton, and Kansas City Frank Melrose in Pass the Jug.

He himself plays the banjo; First in R. Crumb and his Cheap Suit Serenaders and today, after he, his wife Aline and daughter Sophie moved to France, in Les Primitifs du Futur.

His record collection amounts to 7000 78 records, among them lots of old jazz, blues and musette, mostly from the late twenties and early thirties.

CRUMB

THE RECORD COVER COLLECTION

AMSTERDAM
1994
OOG & BLIK

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The publisher wishes to thank
Jacques Huiskes and Elly Joustra.

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Introduction D.C.:
Copyright © 1994 Dominic Cravic.
Introduction F.L.:
Copyright © 1994 Fay Lovsky.

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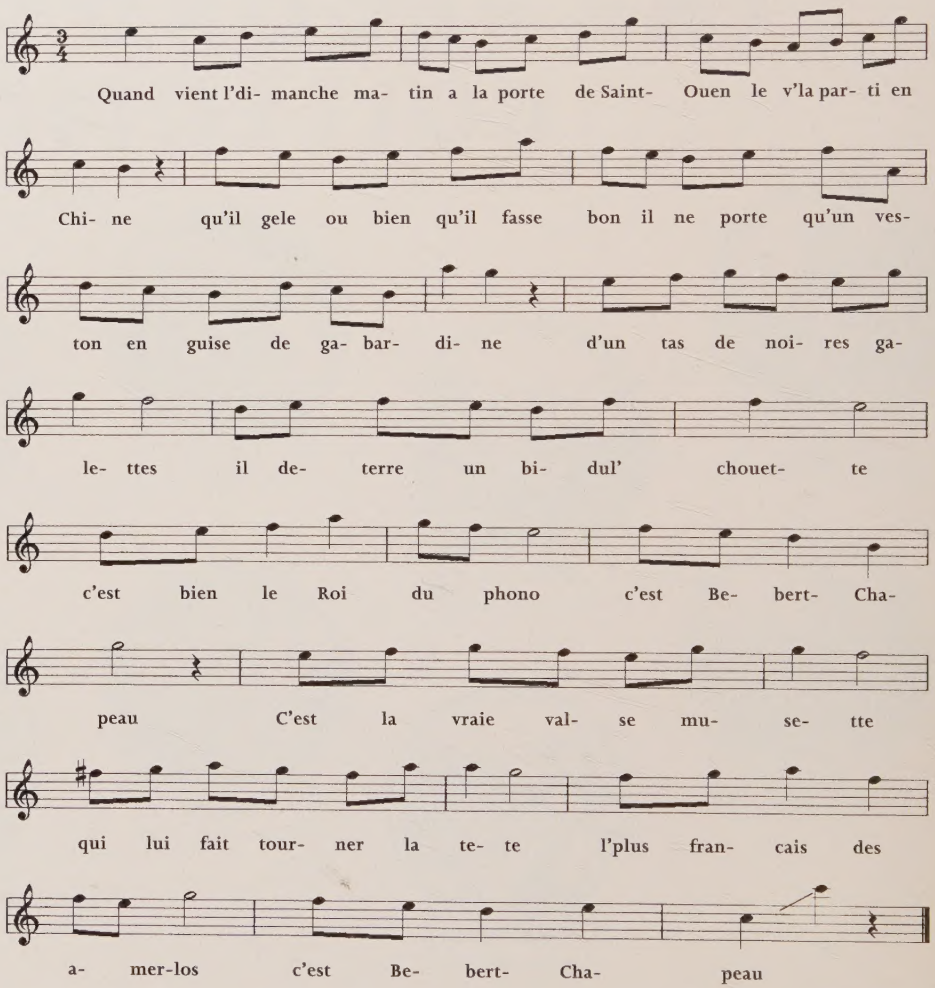
Introduction by Dominic Cravic

Monsieur Crumb, le soixante dix huitard

Tempo di java

Music and lyrics: Dominic Cravic


Quand vient l'di- manche ma- tin a la porte de Saint- Ouen le v'la par- ti en
Chi- ne qu'il gele ou bien qu'il fasse bon il ne porte qu'un ves-
ton en guise de ga- bar- di- ne d'un tas de noi- res ga-
le- ttes il de- terre un bi- dul' chouet- te
c'est bien le Roi du phono c'est Be- bert- Cha-
peau C'est la vraie val- se mu- se- tte
qui lui fait tour- ner la te- te l'plus fran- cais des
a- mer-los c'est Be- bert- Cha- peau

Rather than writing an ordinary preface, I preferred this 'java' presenting Robert Crumb in his favourite activity (second ? to drawing): scouring the flea markets for 78 records. "BEBERT CHAPEAU" is the nickname given to him by his neighbours in France, where he has been living for three years now, somewhere between Nîmes and Montpellier, with his two little girls Aline and Sophie.

June 1994.

Introduction by Robert Armstrong

While looking over the body of work that Robert Crumb has produced for record covers, I am impressed not only by his unique drawing ability and sense of design, but also by the way his artistic approach in each example complements the character of the music being packaged.
I know he listens to music studiously and finds vital inspiration from the sounds he enjoys, but he is also highly critical of music that doesn't measure up to his standards. He admits to being a music snob. So, when he agrees to do an album cover, thereby associating his art with a style of music, he feels he's giving those sounds his stamp of approval. This is one reason he turned down an offer from the Rolling Stones a couple of decades ago to do a cover for them.

Being a record collector for most of his life has given Crumb plenty of years of pawing through piles of old records and a variety of ephemera at flea markets and junk stores, looking for the rare and undiscovered. His particular scope of interest focuses on commercial recordings produced between 1926 and 1932. He doesn't seem to have much use for music recorded after that period unless it's performed in the earlier styles.

While sifting through the cultural detritus of previous generations, aesthetic artifacts turn up which aren't lost on a visually-oriented guy like Crumb. I've witnessed his deep appreciation of and inspiration by old product labels, tin toys, obscure magazines and comic books, photos, bric-a-brac, all sorts of eclectic items. He has the ability to absorb all the graphic details of an era then incorporate their essence into his own unique style. Although he's never been to art school or had formal art training, he's learned a lot from the most obscure sources and devised his own approach. He disdains a slick and overly professional style in both musical and visual artistic expressions, opting instead for a more honest and personal expression.

Crumb's work in this collection is wonderful in its diversity, humor and display of skill; and it also serves as a testimony of his affinity to music and the culture that surrounds it.

Introduction by Fay Lovsky

No photographer could ever portray the simple act of making music. But Robert Crumb can.
His masterful chiaroscuro penstrokes capture the sincere ingenuity of musicians from a bygone era. These record sleeves are a feast for the eye to look over and over while the record is playing.
And the music itself isn't just any old tune; the music he dresses up is varied, but there's a common denominator: it has style. Robert Crumb commits himself to the music he illustrates, he gives it a personal seal of approval.
A pity this book doesn't include all the records.

Crumb, the Record Cover Collection not only brings together the record covers designed by Robert Crumb, but also includes works related to these covers. On top of that we added some lesser-known illustrations which were in some way related to the music
The majority of the covers were lent to us by Richard Kuiters, Crumb-collector for almost as long as there were Crumbs to collect.

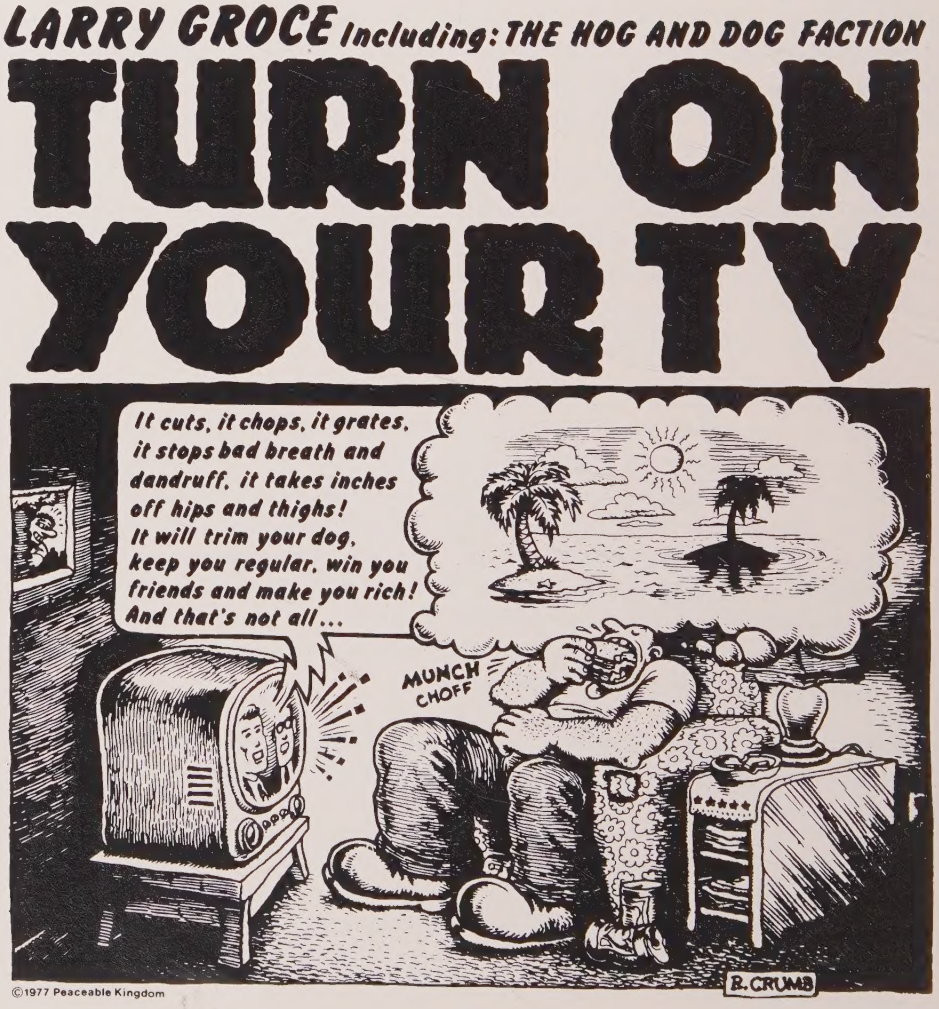
Pierre-Henry Lenfant has shared with us the results of his research and also came up with a number of very rare works of which existence we had no idea.
Robert Armstrong, Dominic Cravic, Hansje Joustra and Joost Swarte provided us with a number of very special documents.
When we thought we finally had the collection together, Robert Crumb shattered this illusion by conjuring up some more editions.

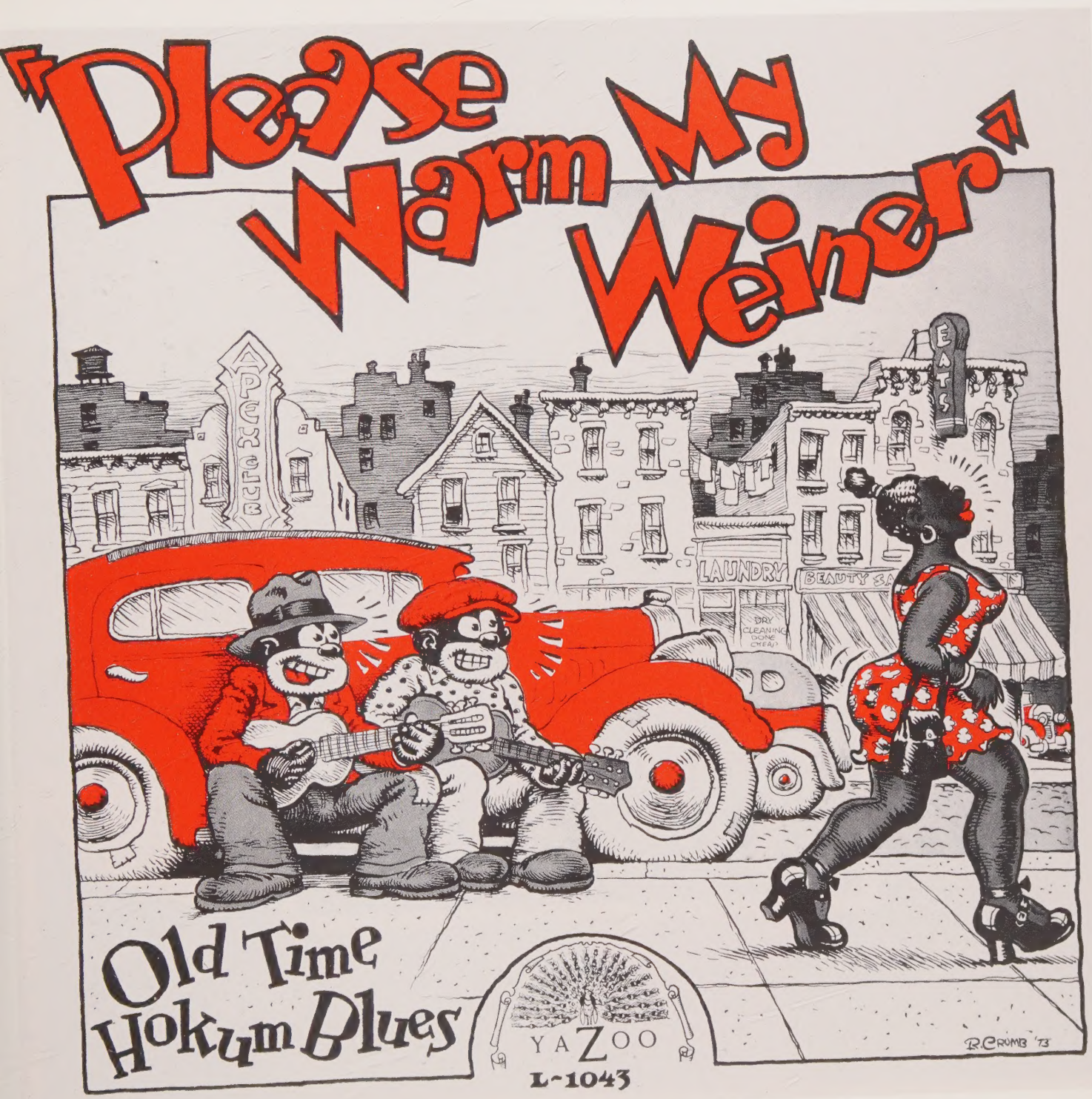
We pretend full coverage, but deep down we hope that somewhere in a dusty drawer virtually unknown Robert Crumb covers wait to be exposed.

The publisher

2 Please Warm My Weiner, Old Time Hokum Blues, various artists, Yazoo. 12" record cover, 1973.

1 Larry Groce, Turn On Your TV, Warner Bros Records. 7" record cover, 1977. Lettering is added by the publisher.

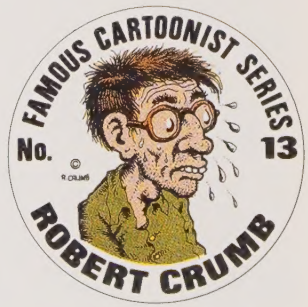

LARRY GROCE Including: THE HOG AND DOG FACTION
TURN ON YOUR TV
It cuts, it chops, it grates, it stops bad breath and dandruff, it takes inches off hips and thighs! It will trim your dog, keep you regular, win you friends and make you rich! And that's not all...
MUNCH
CHOFF
R. CRUMB
©1977 Peaceable Kingdom


"Please Warm My Weiner"
EATS
LAUNDRY
DRY CLEANING DONE CHEAP
Old Time Hokum Blues
YAZOO
L-1043
R.CRUMB '73

San Francisco Jazz on FLEXO - 1930 to '32

4 Unknown Detroit Bluesmen volume 1, various artists, Barrelhouse. 12" record cover, 1970.

3 San Francisco Jazz on Flexo 1930 to '32, various artists, Echo 12" record cover, 1987.



5 Three buttons, Pinback Jack, 1972.

APEX
MOVING
COMPANY
APEX
MOVING
COMPANY

7 Ain't No Stopper on My Faucet, Mama!, Unknown Detroit Blues, various artists, Barrelhouse.
12" record cover, 1970.

6 Drawing for a record cover commissioned by Barrelhouse, never published, 1970.

8 Oboy, drawing for a record label, never published, 1973.

Oboy! It's Another Oboy Record!
NOVELTY & COMEDY NUMBERS
POPULAR SONGS
HILLBILLY & COUNTRY TUNES
DIE CUT TO 3½ INCHES
RHYTHM 'N' BLUES
ETHNIC & POLKA MUSIC
ROCK 'N' ROLL
Oboy Records are played at 78 rpm with any modern Stylus.
MANUFACTURED BY APEX NOVELTY CO., SAN FRANCISCO, CALIFORNIA ©1973

9 Oboy! It's Another Oboy Record!, drawing for a record cover commissioned by Apex Novelty Co., never published, 1973.

10 Ordinary, A High Standard of Standardness, Krupp Comic Works. 10" record cover, 1972.

11 Ordinary, River Blues, R. Crumb and His Keep-on-Truckin' Orchestra, Krupp Comic Works, record label, 1972.

12 Look! Look!, advertisement for River Blues, not drawn by Robert Crumb this time, but by his friend comic-artist and fellow musician Robert Armstrong. Mickey Rat Comix No. 2, Kitchen Sink Enterprises, 1972

LOOK! LOOK!
FOR THE ORDINARY RECORD
ELECTRICALLY RECORDED
ARE YOU? READY FOR THE
78 R.P.M. RECORD
"River Blues"
~AND WISCONSIN WIGGLES~
By R. Crumb's Keep on Truckin' Orchestra
WHEN THE ORDINARY RECORD COMPANY TOOK R.CRUMB'S "K.O.T. ORCHESTRA DOWN TO THE RIVER, THOSE BOYS GOT SO SAD AND BLUE, THEY WANTED TO PUT ON CEMENT OVERSHOES. NOW THEY'RE TALKING ABOUT IT ON THEIR NEW ORDINARY RECORD OF "RIVER BLUES". IT'S A MEAN, OLD SONG ABOUT ENDING IT ALL. WATCH FOR IT !!
Ordinary Records
HIGH STANDARD OF STANDARDNESS

13 Harmonica Blues, Great Harmonica Performances of the 1920s and '30s, various artists, Yazoo. 12" record cover, 1976.

HARMONICA BLUES

GREAT HARMONICA PERFORMANCES OF THE 1920s AND '30s

Featuring

JAZZ GILLUM
JAYBIRD COLEMAN
DE FORD BAILEY
and many more

YAZOO
1053

GOOD TONE
Records
The New 78 RPM Record!
Plays with any 33⅓ Needle!
GOOD TONE
Ducks Yas Yas
GOOD TONE BANJO BOYS
with Vocal Duet by Dan Wheetman and R. Crumb
Made to be heard!
"MUSIC SELF-PLAYED IS HAPPINESS SELF-MADE!!"

14 Good Tone Records, Music Self-played Is Happiness Self-made!!, Good Tone Record Co., 10" record cover, 1972.

15 Good Tone, Ducks Yas Yas, Good Tone Banjo Boys, Good Tone Record Co., record label 1972.

17 Janis Joplin, I Got Dem Ol' Kozmic Blues Again Mama!, CBS. Lettering for a 12" record cover, 1969.

16 Lettering on the backside of the above record cover.

18 Big Brother & The Holding Company, Cheap Thrills, Columbia. 12" record cover, 1968

Stereo
CAN ALSO BE PLAYED ON MONO EQUIPMENT
KCS 9700
COLUMBIA
CHEAP THRILLS
BIG BROTHER & THE HOLDING COMPANY
PLAYIN' AN' SINGIN' FER YEW THE FOLLOWING TUNES...
COMBINATION OF THE
(S. ANDREW) LEAD GUITAR: JAMES VOCAL: SAM
I Need A Man To Love
(S. ANDREW, J. JOPLIN) VOCAL: JANIS LEAD GUITAR: SAM
SUMMER-TIME
PIECE OF MY HEART
(Bert Berns, Jerry Ragavoy) Vocal: Janis Lead Guitar: Sam
(Gershwin Bros.) VOCAL: JANIS ARR.: S. ANDREW
ART: R. CRUMB
OH SWEET MARY
VOCAL: SAM A. LEAD GUITAR: PETER A.
(J. JOPLIN, P. ALBIN)
BALL and CHAIN
Vocal: Janis Lead Guitar: James
Big Mama Thornton
and featuring
JANIS JOPLIN VOCAL
AND HOW!
SAM HOUSTON ANDREW III!!
GUITAR & BASS!
SCREAM
SIGH
PANT PANT
TURTLE BLUES
J. Joplin
Vocal: Janis
piano: John Simon
guitar: Peter
RACING & FORM
PETER S. ALBIN, BASS, GUITAR
and,
DAVE GETZ, DRUMS
JAMES GURLEY, GUITAR.
LIVE MATERIAL RECORDED AT BILL GRAHAM'S FILLMORE AUDITORIUM
SOCK IT TO US!
YAY
SPEED?
ACID?
LIDS?
TOO MUCH
FAR OUT
SIKE-AY-DELIC
SMACK?
I THINK I'M GOING DEEP OUT
TURTLE BLUES "VIBES" COURTESY OF BARNEY'S BEANERY
STONED OUT!
Barney's Beanery
Barney's Beanery
OPEN ALL NITE
TACOS CHILI
APPROVED BY HELL'S ANGELS
FRISCO

ONWARD!!
with
R. CRUMB and his CHEAP-SUIT SERENADERS
THE PERFECT BAND FOR ALL OCCASIONS!!
PARTIES, WEDDINGS, PICNICS, FESTIVALS, DANCES, SMALL CLUBS
WE PLAY ALL TYPES OF MUSIC: POP, FOLK, HILLBILLY, ROCK, WESTERN, BLUES,...
OUR BAND UTILIZES A WIDE VARIETY OF MUSICAL INSTRUMENTS: GUITARS, BANJOS, MANDOLINS, ACCORDIANS, VIOLINS, 'CELLO, MUSICAL SAWS, SLIDE WHISTLE, DUCK CALL, ETC...
IF YOU NEED A GOOD BAND FOR DANCING OR ENTERTAINMENT, GIVE US A CALL!
In Dixon, California: (916) 678-2955 ~ In San Francisco: (415) 285-3421 ~ In New York: (212) 255-3618
OR WRITE TO: CHEAP-SUIT SERENADERS, BOX 321, Route One, DIXON, CALIFORNIA 95620
©1974 by R. CRUMB

19 Onward!! with R. Crumb and His Cheap-Suit Serenaders, promotion flyer, 1994.

20 The artwork of the flyer with different bottomlines was also used as a concert poster.

21 Ukelele Ike, I'm a Bear in a Lady's Boudoir, Yazoo. 12" record cover, 1974.

Ukulele Ike

(CLIFF EDWARDS)

"I'M A BEAR IN A LADY'S BOUDOIR"

UKULELE IKE
(CLIFF EDWARDS)

YAZOO
L-1047

©1974 R. CRUMB

RECYCLED RECORDS
OH WOW! TH' HOWARD ARNHURST BLUES BAND'S FIRST ALBUM!! I BEEN LOOKIN' FOR THIS RECORD!!
GOT THE BLUES
GETTIN DOWN
BANANA
GET IT ON!
ALRUZZICK McFUZZICK
DEEP JAZZ
R.CRUMB '72
• RARE & OUT OF PRINT ITEMS
• BUY · SELL AND TRADE
• LPs 8-TRACK TAPES
• CASSETTES · Some 78's · 45's
5051 Auburn Blvd., Sacramento, Ca. 95841 - 331-5900

22 Transfusion, illegal use of a drawing that originally was the cover of Snatch Comix, Union Pacific. 12" record cover, 1972.

23 Recycled records, advertisement for a record store, 1972.

BODIES BODIES AND MORE BODIES ICH"
EEEH B'DEEE B'DEEE B'DEEE
GAWRSH
IF THAT CHEC- DOESN'T COME SOON THEY'LL
SAY, I HOW COM
OVER MILL OVER DALE WE WILL HIT THE DUSTY TRAIL WHEN
SIMBA SIMBA OOH! OOH!
SPIRO IS RIGHT THERE ARE FACES UP TO REALITY!!
KILL THEM ALL
EARL HOOKER
SNORT
RED LIGHTNIN'
There's a Fungus among us
RL 009

24 Earl Hooker, There's a Fungus Among Us, illegal use of a drawing that originally was the cover of Uneeda Comix, Red Lightnin'. 12" record cover, 1972.

25 Two record labels as illustration to the short story: The Origins of Mr. Natural, Mr. Natural, Apex Novelties, 1970.

Ordinary
RECORD
JAN CAMP
ROBERT E. ARMSTRONG
REV. "SHIPWRECK" SANDSTROM
DIE-CUT CIRCLE TO 3"
MANDOLIN MEL
R. CRUMB
LLYN FOULKES
RECORDED ON ALL THE LATEST UP-TO-DATE MODERN EQUIPMENT USING THE FINEST ENGINEERING TECHNIQUES AVAILABLE TODAY!
5000 - RIVER BLUES - (WITH SINGING) - WISCONSIN WIGGLES R. Crumb and his Keep-on-Truckin' Orchestra (WITH MUSICAL SAW)
5001 - KIWI BUMP - Mandolin Mel and his Hot Bunch - RUBBER BAND (WITH SINGING) Llyn Foulkes and his Hollywood Rubber Men.
PLAYS ON ANY MODERN-DAY PHONOGRAPH WITH 78 RPM SPEED, USING A 33⅓ RPM NEEDLE!
©1973 ORDINARY RECORD CO.
MANUFACTURED BY THE PRINT MINT

Barrelhouse BH-02
BIG JOHN WRENCHER and his
MAXWELL STREET BLUES BOYS
BIG JOHN WRENCHER : Vocals, Shouts, Harmonica
LITTLE BUDDY THOMAS : Electric Guitar
"PLAYBOY" : Drums
Recorded in Chicago, September 1st, 15th, and 19th, 1969
– THE TOP CHICAGO ALLEY BLUES BAND –
CHICAGO - MAXWELL STREET - SUNDAY MORNIN' – HOT SUN HOT MUSIC – EVEN HOTTER MERCHANDISE MANGY DOGS – A FEW ROOSTERS – TOSS IN SOME RATS – ANTLIKE CROWDS – ALLEY MUSIC - MISSISSIPPI BLUES - RAISED IN CHICAGO – GUITARS – HARMONICAS – DRUMS – UNKNOWN PROFESSIONALS – BLUES SHOUTERS GUITAR SLAMMERS – DONATION 50 CENTS – EMPTY BOURBON BOTTLES BIG JOHN AND BAND ROUGH TOUGH BOOGIE – JUST READ THE TITLES
GEORGE PAULUS
SIDE ONE
1. Maxwell Street Alley Blues 4:14
2. Don't Want No Special Rider 2:43
3. Rubbin My Root 3:16
4. No Good Weasel 3:51
5. Gonna Bring Down All My Clothes 4:53
6. Dust My Bed 3:35
SIDE TWO
1. Mama Here Come Your Root Man 4:59
2. John's Moonshine Blues 6:13
3. Ha Ha Baby 5:16
4. Conductor Took My Baby To Tennessee 5:17
5. Rockin' Chair Blues 4:28
PRODUCED BY GEORGE PAULUS
cover ©1974 by R. Crumb
Barrelhouse Records . P.O. Box 29014, Chicago, Illinois 60629 . U.S.A.

26 **Ordinary Record, drawing for a record label, never published, 1973.**

27 **Ordinary Record, drawing for a record cover, never published, 1973.**

28 **Big John Wrencher and His Maxwell Street Blues Boys, Maxwell Street Alley Blues, Barrelhouse. 12" record cover backside, 1974.**

29 **Big John Wrencher and His Maxwell Street Blues Boys, Maxwell Street Alley Blues, Barrelhouse. 12" record cover, 1974.**

Barrelhouse BH·02

STEREO

MAXWELL STREET ALLEY BLUES

BIG JOHN WRENCHER and his MAXWELL STREET BLUES BOYS

32 The Hokum Boys, You Can't Get Enough of That Stuff, Yazoo. 12" record cover, 1975.

30 R. Crumb & His DeLuxe String Orchestra, poster for a concert, 1974.

31 Blue Goose Records, drawing for the catalogue cover of a recordcompany, 1975.

YAZOO
1051
The Hokum Boys
"YOU CAN'T GET ENOUGH OF THAT STUFF"
— R. CRUMB '75

33 Eddie Lang, Jazz Guitar Virtuoso, Yazoo. 12" record cover, 1978.

34 Advertisement in the catalogue of Blue Goose Records for the first album of R. Crumb and His Cheap-Suit Serenaders, 1975.

THEIR FIRST L ' RECORD ALBUM !!!

R. Crumb and his Cheap Suit Serenaders

R. Crumb CHEAP SUIT SERENADERS

HOT TUNES BALLADS BLUES WALTZES

The Sensational New Super Group that is taking the country by storm!
(CHEAP SUITS AND ALL !!!)

Here is a band with an absolutely unique sound !! Like nothing you've heard yet this year! A band with a rich variety of musical approaches... something old, something new, something borrowed, something blue... They've got it all covered! On this new Album you've got plenty of your red-hot dance tunes for shaking the leg! You've got your romantic, sophisticated ballads, your innovative and artistic instrumentals, lilting waltzes, low-down gutsy blues, and lots of nostalgic good-time razz-ma-tazz !!

THE PERSONNEL INCLUDES ALLAN BOOSE, WHOSE MASTERY OF THE MANDOLIN IS SECOND TO NONE, CARTOONISTS R. CRUMB AND ROBERT B. ARMSTRONG, BOTH OF WHOM PROVE THAT THEY CAN GET IT ON WITH A BANJO OR GUITAR AT LEAST AS WELL AS THEY CAN DRAW A COMIC — AND "BOB EO" ARMSTRONG SHOWS OFF HIS WIDE VERSATILITY ON THE RECORD BY GIVING US A BIT OF HIS HAPPY-GO-LUCKY ACCORDION STYLINGS AND SOME FAR-OUT AND FINE, MUSICAL SAW AS WELL ! DICK OXTOT, A VETERAN OF MANY YEARS ON THE MUSIC SCENE, LENDS HIS EXCELLENT BASS FIDDLE AND TUBA TO THE BAND FOR THIS ALBUM, HELPING TO GIVE THE CHEAP-SUITERS THEIR RICH, HEARTY, FULL-BODIED SOUND! LAST BUT NOT LEAST, BASSOONIST PAUL WOLTZ DOES SOME AMAZING LICKS ON THE HIGHLY ORIGINAL CREATION "KIWI BUMP!"

This is one album that should be in every up-to-the-minute record collection!!

DON'T MISS IT !!

35 Blind Boy Fuller, Truckin' My Blues Away, Yazoo. 12" record cover, 1978.

TRUCKIN' MY BLUES AWAY

Blind Boy Fuller

R. CRUMB '78

1060

R. CRUMB and his CHEAP SUIT SERENADERS

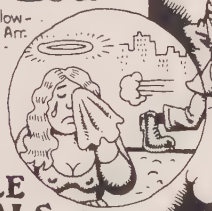
featuring

R. CRUMB: BANJO & VOCALS, ALLAN DODGE: MANDOLIN, MANDO-CELLO, VIOLIN & VOCAL, ROBERT E. ARMSTRONG: GUITAR, ACCORDIAN, BANJO, SAW & VOCALS, RICHARD OXTOT: BASS FIDDLE & TUBA, PAUL WOLTZ: BASSOON

SIDE ONE

1. **Laughing Rag** (Sam Moore-Arr. Armstrong-Crumb-Dodge)

2. **True Blue Lou** (Robin-Coslow-Whiting-Arr. Armstrong-Crumb-Dodge)



3. **LITTLE RASCALS MEDLEY** (Hal Roach-Arr. Armstrong-Crumb-Dodge)

4. **Willie the Chimney Sweeper** (Ernest Rogers-Arr. Armstrong-Crumb-Dodge)

5. **Kiwi Bump** (Armstrong-Dodge-Woltz)

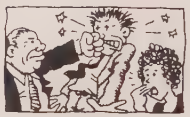
6. **CUCKOO WALTZ** (GUNNEL-SANDBERG-PADDOCK-Arr. Armstrong-Crumb-Dodge)

7. **Sweet Lorraine** (Parish-Burwell-Arr. Armstrong-Crumb-Dodge)

SIDE TWO

1. **I'm Gonna Get It** (Weldon-Broonzy-Brown-Arr. Armstrong, Crumb-Dodge)

2. **LUCILLE** (Donaldson-Arr. Armstrong-Crumb-Dodge)



3. **I HAD BUT FIFTY CENTS** (TRADITIONAL-Arr. Armstrong-Crumb-Dodge)

4. **Down in Jungle Town** (Morse-Madden-Arr. Armstrong-Crumb-Dodge)

5. **Get a Load of This** (Armstrong-Dodge)

6. **CHEAP SUIT SPECIAL** (Dodge)

7. **I'll See You In My Dreams** (Kahn-Jones-Arr. Armstrong-Crumb Dodge)

Send for **FREE CATALOGUE!** LISTS ALL BLUE GOOSE & YAZOO RECORDS

BLUE GOOSE RECORDS 245 WAVERLY PL. — New York, New York 10014 —

Recorded at Sierra Sound Labs, Oakland, Calif., and Arnoolie Record Studios, Berkeley, California.

Produced for Blue Goose Records, a division of Yellow Bee Productions, by Nick Perls

All songs composed by Armstrong, Crumb and/or Dodge copyright ©1974 to Yellow Bee Music (BMI)

BLUE GOOSE 2014

— Cover Art ©1974 by R. Crumb

R. Crumb and his CHEAP SUIT SERENADERS

36 R. Crumb and His Cheap-Suit Serenaders, Blue Goose. 12" record cover backside, 1974.

37 R. Crumb and His Cheap-Suit Serenaders, Blue Goose. 12" record cover, 1974.

38 It's Old Home Week with R. Crumb and His Cheap-Suit Serenaders, Blue Goose Records advertisement, 1974.

It's Old Home Week
with R. CRUMB and his
CHEAP SUIT SERENADERS
R. Crumb and his CHEAP SUIT SERENADERS
HOT TUNES
BALLADS
BLUES
WALTZES
OLD STANDARDS
BLUE GOOSE 2014
We don't wear no glitter!" Says R. Crumb, "no baubles, bangles, or bright shiny beads on this man's band." We just play the best darn music we know how!" Yes, and it's pretty doggone GOOD music, too, as you'll discover when you purchase a copy of this, their first big LP record album!" R. CRUMB and his CHEAP-SUIT SERENADERS is a group made up of simple, ordinary guys who like to get together and play some tunes .. no gimmicks or gee-gaws for these boys! Let no man call them puppets of the stumpsters and hype-artists of the so-called "music business"! Sure, they'd like to make a few bucks with their music, but they refuse to bow to any fad or to pounce around on a stage dressed in women's clothes like some of these weirdo rock groups! So, if you're in the market for honest, down-to-earth, home grown music to listen to, give these fellows a spot on your record player! You'll be glad you did!!
©1974 R. CRUMB
on BLUE GOOSE RECORDS
245 Waverly Place, New York, New York 10014

39 R. Crumb and His Cheap-Suit Serenaders, Number Two, Blue Goose. 12" record cover, 1976.

R. Crumb and his Cheap Suit Serenaders
Number TWO
R. Crumb
Robert E. Armstrong
Terry Zwigoff
Allan Dodge
R. Crumb: Banjo and Vocals
Allan Dodge: Mandolin, Violin, Ukulele and Vocals
Robert Armstrong: Guitar, Accordion, Banjo, Saw, and Vocals
Terry Zwigoff: Cello
Special Guest Appearances by Irene Herrmann, who plays Bells on "I Want A Little Girl", and Tom Marion, who plays Guitar on "Alabama Jubilee" and "Crying My Blues Away," and Banjo and Mandolin on "Moana March".
Side One
Alabama Jubilee
Chasin' Rainbows (Dallas String Band)
Fine Artiste Blues (Watts, Armstrong, Dodge)
Hula Medley
I Want A Little Girl (Mencher-Moll)
Persian Rug (Moret-Kahn)
Side Two
Mysterious Mose (Doyle)
Crying My Blues Away (Wynn Miller)
She Lived Down By The Firehouse
Diane (Rapee-Pollack)
Make My Cot Where The Cot-Cot-Cotton Grows (LeSoir-Dell-Klein)
Moana March (Masiello)
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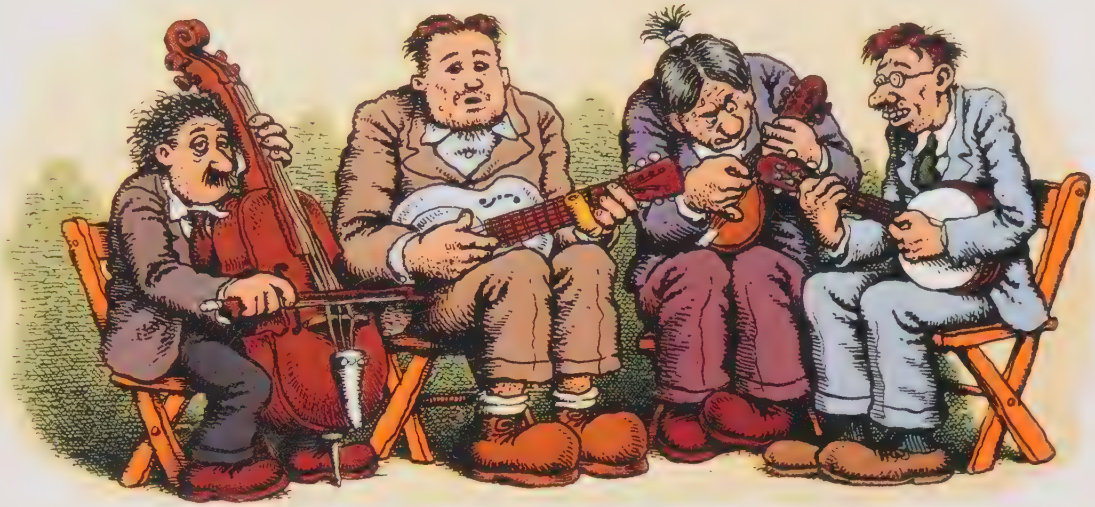
BLUE GOOSE RECORDS, 245 WAVERLY PLACE
NEW YORK, NEW YORK 10014
BLUE GOOSE 2019

40 Drawing in the booklet of the C.D. publication of R. Crumb and His Cheap-Suit Serenaders, Number Two. Originally made, with another text in the balloon, for Shanachie Records, 1975.

41 R. Crumb and His Cheap-Suit Serenaders, Number Two, Blue Goose. 12" record cover, 1976.



R. CRUMB AND HIS CHEAP SUIT SERENADERS

BLUE GOOSE 2019

PERSIAN RUG, CRYING MY BLUES AWAY, MOANA MARCH and OTHER FAVORITES

NUMBER 2

42 R. Crumb and His Cheap-Suit Serenaders, Number Three, Blue Goose. 12" record cover backside, 1978.

R. CRUMB AND THE
CHEAP SUIT SERENADERS
R. Crumb, Robert Armstrong, Bob Brozman, Allan Dodge, Tom Marion and Terry Zwigoff
with extra help from John Lundberg, Geoff Antipa, Paul Woltz and Rick "Gizmo" Elmore
— SIDE ONE —
1. SINGING IN THE BATHTUB (HERB MAGIDSON)
Brozman-STG/Armstrong-G E.V/Crumb-BJ E.V/Dodge-U/Marion-G/Zwigoff-VC
2. CHILE BLUES (RODNEY ROGERS)
Armstrong-STG/Brozman-1ST V/Dodge-2nd U/Marion-G/Crumb-BJ/Zwigoff-VC
3. DREAM OF HEAVEN (TRADITIONAL)
Antipa-SX/Zwigoff-BJ MMS/Dodge-H/Armst:MSG AC/Marion-BJ/Elmore-TU/Crumb-G
*4. SUITS CRYBABY BLUES (Armstrong-Crumb-Zwigoff)
Brozman-STG E.V/Marion-MD/Armstrong-G/Dodge-VN/Crumb-BJ E.V/Zwigoff-VC
5. COLLIER MEDLEY-BEN HUR MARCH-NAPOLEON MARCH (E.T. PAULL-COLLIER) Zwigoff-BJ-M/Armstrong-BJ/Marion-SIX STR.BJ/Dodge-U
*6. SHOPPING MALL (Armstrong)
Armstrong-AC E.V/Marion-VN/Brozman-G/Dodge-BJ-M/Crumb-BJ/Zwigoff-VC
7. YEARNING AND BLUE (J.C. COBB-AL DODGE)
Dodge-H E.VL E.V/Elmore-TB/Woltz-SX/Armstrong-AC & MS/Brozman-MD-U/Marion-G/Zwigoff-VC
— SIDE TWO —
1. HULA GIRL (SUNNY CUNHA)
Brozman-STG E.V/Armstrong-STG E.V/Marion-G E.V/Dodge-U/Crumb-G/Zwigoff-VC
2. PEDAL YOUR BLUES AWAY (MILLER-WELLS-GRIFFIN)
LUNDBERG-V/Armstrong-STG/Dodge-MD/Marion-G/Brozman-U/Crumb-BJ-V/Zwigoff-VC
3. LA GIMA POLKA (FAZIO)
Marion-BJ/Brozman-STG/Dodge-MD/Crumb-BJ/Armstrong-G/Zwigoff-VC
4. SING SONG GIRL (McCARTHY-HANLEY)
Crumb-BJ E.V/Brozman-MD-U E. STG/Dodge-VN/Marion-G/Armstrong-AC/Zwigoff-VC
5. HOME (VAN STEEDEN-CLARKSON)
Marion-G E.V/Brozman-STG/Armstrong-STG & MS/Dodge-U/Crumb-BJ/Zwigoff-VC
6. MY GAL SAL (PAUL DRESSER)
Crumb-V/Armstrong-STG/Woltz-SX/Elmore-TB/Brozman-U/Dodge-MD E.U/Marion-G/Zwigoff-VC
7. HANO HANO HAWAII (KEALOHA)
Brozman-STG E.V/Armstrong-STG E.V/Crumb-G E.V/Woltz-SX E.V/Dodge-U E.VL/Zwigoff-VC
AC-Accordion, BJ-Banjo, BJ-M-Banjo-Mandolin, G-Guitar, H-Harmonica, MD-Mandolin, MD-U-Mando-Uke
MS-Musical Saw, STG-Steel (Hawaiian) Guitar, SX-Saxophone, TB-Trombone, TU-Tuba, U-Ukulele, V-Vocal
VC-Violincello ("cello), VL-Viola, VN-Violin
Recorded at MOBIUS MUSIC, Oliver Di Cicco, Engineer
1583 Sanchez St, San Francisco, California 94131
Photoes taken by yoni at the York Theatre, San Francisco
©℗ Yellow Bee Productions, 1978
* All songs Copyright Yellow Bee Music
— COVER ART by R. CRUMB
BLUE GOOSE 2025
SEND FOR CATALOG
BLUE GOOSE RECORDS
295 WAVERLY PL
NEW YORK, NY
10014

43 Blue Goose Records, drawing for a catalogue cover of a record company, 1978.

"Quality Music of Every Description"

44 R. Crumb and His Cheap-Suit Serenaders, Number Three, Blue Goose. 12" record cover, 1978.

R. CRUMB AND THE CHEAP SUIT SERENADERS

NUMBER THREE

BLUE GOOSE
2025

R. CRUMB AND HIS

CHEAP SUIT SERENADERS PARTY RECORD

"MY GIRL'S PUSSY"

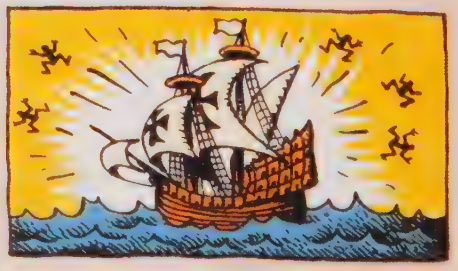
INSTRUMENTAL WITH NOVELTY SINGING BY MEMBERS OF THE BAND

"CHRISTOPHER COLUMBUS"

VOCAL BY

LEILA JANE DORNACKER

WITH INSTRUMENTAL ACCOMPANIMENT



— R. CRUMB — '78

Red Goose

2026

©℗ 1978 YELLOW BEE PRODUCTIONS

245 WAVERLY PLACE
NEW YORK, N.Y. 10014

45 R. Crumb and His Cheap-Suit Serenaders, Party Record, Red Goose. 12" record cover backside, 1978.

46 R. Crumb and His Cheap-Suit Serenaders, Party Record, Red Goose. 12" record cover, 1978.

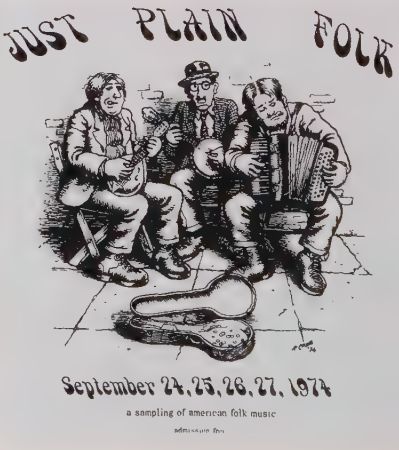
47 WayHi, drawing for a logo of a music cassette company, 1990.

48 Charley's Choice, sticker for a record-collector, 1977.

51 Bo Carter, Banana in Your Fruit Basket, Red Hot Blues 1931-36, Yazoo. 12" record cover, 1978.

IT'S HOT STUFF!!
R. CRUMB
and his
CHEAP SUIT SERENADERS
The Perfect Band for All Occasions!
PARTIES, WEDDINGS, SQUARE DANCES, FESTIVALS, SMALL CLUBS, ETC.
We play All types of Music: Pop, Folk, Hillbilly, Rock, Roaring '20s, Gay '90s.
We use a wide variety of Instruments, including banjos, guitars, mandolins, accordion, violin, 'cello, musical saw & many others! Give us a Call! OR WRITE!
In New York: % Nick Perls: 245 Waverly Place, N.Y.C. 10014 ... (212) 255-3698
In California: Route One, Box 327, Dixon, California .... (916) 678-2955
R. CRUMB '74

49 It's Hot Stuff!!, R. Crumb and His Cheap-Suit Serenaders, promotion flyer, 1974.



50 Just Plain Folk, modified version of It's Hot Stuff!! Lettering clearly not by R. Crumb, 1974.

BANANA IN YOUR FRUIT BASKET

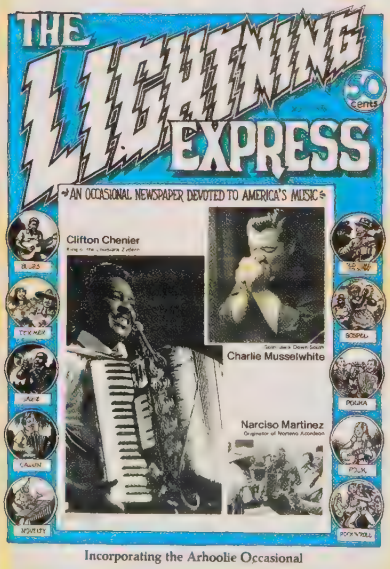
BO CARTER

Red Hot Blues 1931-36

YAZOO 1064

52 Casey Bill Welden and Kokomo Arnold, Bottleneck Guitar Trendsetters of the 1930s, Yazoo, 12" record cover, 1975. The green colours of the original design were modified by the publisher.

53 The Lightning Express No. 3 1976, Arhoolie Records, magazine cover, 1974.



54 Roy Smeck plays Hawaiian Guitar, Banjo, Ukelele and Guitar, 1926-1949, Yazoo. 12" record cover, 1975.

ROY SMECK

plays

HAWAIIAN GUITAR
BANJO UKULELE
and GUITAR

YAZOO 1052

1926 - 1949

Superlatone

MORNING STAR RECORDS
Morning Star-45003
SIDE A
WINK THE OTHER EYE
1 GATE
2 WINK THE OTHER EYE
3
4
5 SOAP IN THE WASHPAN
6 MONROE COUNTY QUICKSTEP
7. GRAY EAGLE

BLUE GOOSE
BG-2014
SIDE A
ROBERT CRUMB and his CHEAP SUIT SERENADERS
Laughing Rag 2:03
Little Rascal's Medley (2'11)
Willie The Chimney Sweeper (2'55)
Cuckoo Waltz 3:02

Red Goose
SIDE A
MY GIRL'S PUSSY
R. Crumb and his
Cheap Suit Serenaders
Singing by Bob Brozman,
Bob Armstrong, Tom Marien, Al Dodge
2026
RED GOOSE RECORD CO. 245 WAVERLY PL. N.Y.C. 10014

Alan Seidler
"THE DUKE OF OOK"
BLUE GOOSE 2015

55 Superbatone, record label, 1989.

56 Morning Star Records, record label, 1980.

57 Blue Goose, record label, 1975.

58 Red Goose, record label, 1978.

59 Alan Seidler, The Duke of Ook, Blue Goose. 12" record cover, 1974.

60 Memphis Jug Band, Double Album, Yazoo. 12" record cover backside, 1979.

61 Yazoo Records, drawing for a catalogue cover of a record company, 1978.

62 Memphis Jug Band, Double Album, Yazoo. 12" record cover, 1979.

Memphis Jug Band

DOUBLE ALBUM - 28 SONGS!

1067

63 Yazoo's History of Jazz, various artists, Yazoo. 12" record cover backside, 1979.

Carolina Shout (1944)
featuring: **James P. Johnson**, piano

Monday Date (1926)
featuring: **Jimmy Noone**, clarinet; **Earl Hines**, piano

Night Life (1930)
featuring, **Mary Lou Williams**, piano

Chimes Blues (1923)
featuring **Joe "King" Oliver**, cornet; **Louis Armstrong**, cornet; **Johnny Dodds**, clarinet; **Lil Hardin**, piano.

Stomp Time Blues (1927)
featuring **Freddie Keppard**, cornet, **Johnny Dodds**, clarinet, **Tiny Parham**, piano.

Chicago Buzz (1926)
featuring **Junie Cobb**, clarinet; **Johnny Dodds**, clarinet; **Jimmy Blythe**, piano

Jazz Battle (1929)
featuring **Jabbo Smith**, cornet; **Ikey Robinson**, banjo

Parkway Stomp (1928)
featuring **Ernest "Punch" Miller**, cornet, **Alex Hill**, piano

That's A Plenty (1940)
featuring: **Muggsy Spanier**, cornet; **Sidney Bechet**, clarinet

Hay Foot, Straw Foot (1925)
featuring **Coleman Hawkins**, clarinet/tenor sax/bass sax; **Fletcher Henderson**, piano

Kansas City Shuffle (1926)
featuring **Lammar Wright**, cornet; **Bennie Moten**, piano.

Clementine (1927)
featuring: **Bix Beiderbecke**, cornet; **Frank Trumbauer**, C-melody sax; **Joe Venuti**, violin, **Eddie Lang**, guitar; **Steve Brown**, string bass.

Sweet Peter (1929)
featuring **Jelly Roll Morton** piano; **"Pops" Foster**, string bass

Fast and Furious (1932)
featuring **Duke Ellington**, piano

Muskrat Ramble (1929)
featuring **Joe "Wingy" Mannone**, trumpet; **Benny Goodman**, clarinet

Lookin' Good But Feelin' Bad (1929)
featuring **Thomas "Fats" Waller**, piano; **Jack Teagarden**, trombone

"Jazz started in New Orleans." So said Ferdinand Le Menthe, better known as Jelly Roll Morton, who spent the rest of his life enriching ours through his extraordinary creativity as a jazz soloist, composer, arranger and leader of the Red Hot Peppers, a studio jazz band known for its perfect performances on records. Because New Orleans was the only city in the United States with a tradition of holding parades for all occasions, the marching bands got plenty of practice the year round. These bands vied for the position of being the first band starting each parade, with the cornetist assuming leadership at the beginning of the parade. He was given the title of "King." This album presents the three "Kings" of New Orleans jazz -- Freddie Keppard (1889-1933), Joe Oliver (1885-1938) and his protege, Louis Armstrong (1900-1971). New Orleans spawned such other jazz masters on this album as trumpeters Punch Miller and Wingy Mannone, string bassist, Pops Foster, and clarinetists Johnny Dodds, Jimmie Noone, Sidney Bechet and Omer Simeon. Because musicians were a dime-a-dozen in that musically overpopulated town, jazzmen moved to the largest city in the midwest—Chicago—where they found ample opportunities to perform due to wide public acceptance.

Although only two of our jazzmen were born in this city (Muggsy Spanier and Benny Goodman), Chicago became the center of jazz throughout the 20's. Musicians (especially from the midwest) gravitated to Chicago where the recording companies had their studios. Both Bennie Moten and Tiny Parham grew up in Kansas City, but worked their way to Chicago. Bix Beiderbecke from Davenport, Iowa; Jimmy Blythe from Louisville, Kentucky; Coleman Hawkins from St. Joseph, Missouri all found employment in this bountiful town.

As jazz picked up momentum in the early 20's, the deep South contributed such major recording artists as Fletcher Henderson, Jabbo Smith, Mary Lou Williams, Lammar Wright, Alex Hill, Junie Cobb, Ikey Robinson and Lil Hardin. The East Coast, too, gave of its plenty with James P. Johnson, Fats Waller, Earl Hines, Duke Ellington, Joe Venuti and Eddie Lang.

The earliest jazz bands consisted of five instruments: cornet, trombone, clarinet, piano and drums, playing together in an improvised manner. As the alto saxophone gained in popularity by 1920, it, along with the four-string banjo was added. As the 20's progressed, the jazz band grew larger (eventually reaching from twelve to fourteen pieces), expanding by doubling, tripling and even quadrupling trumpets, trombones and the reeds—clarinets and saxophones. When this happened an arranger was necessary to write out each part so that there wouldn't be any clashing of ideas.

Because disc recording was available at the creation of this excitingly new popular American music, not only could the tunes be preserved for the future, but so could the collective sound of the individual bands playing, along with their unique characteristics. Additionally the immediate creativity of the band members in relating musically to one another could be made permanent on record. The balance and individual relationships forming the overall sound of the band varied from group to group. Never was recording more important in the maintenance of the sound of the particular bands when they were fresh and contemporary. Because some of these bands were more influential than others, the way they played their tunes as exemplified on disc was handed down from one generation to another.

The basic do-it-yourself instrument was the piano which dealt simultaneously with the three basic ingredients of jazz: melody, harmony and rhythm. It was no wonder that the first musical impulse of the jazz band came from piano ragtime. As the jazz bands played for dancing, they included the blues and pop tunes of the day in their repertoire. Ultimately the most lasting contributions were created by the leaders who wrote original tunes for themselves and their groups.

This album has it all and features the most important jazzmen of their time. Yazoo has attempted in this LP to bring you the performances of the artists depicted on "Early Jazz Greats" trading cards. We managed to get 34 out of 36 artists on this LP. A set of "Early Jazz Greats" trading cards can be obtained by writing to Yazoo.

YAZOO RECORDS INC.
245 Waverly Place
New York, N.Y. 10014

SEND FOR A FREE CATALOGUE
ALL YAZOO LP'S ARE AVAILABLE BY WRITING TO YAZOO RECORDS, INC.

Produced for Yazoo Records, Inc. by David Jasen & Nick Perls.

Cover & back art: R. Crumb
Notes: David Jasen
Mastering: Nick Perls

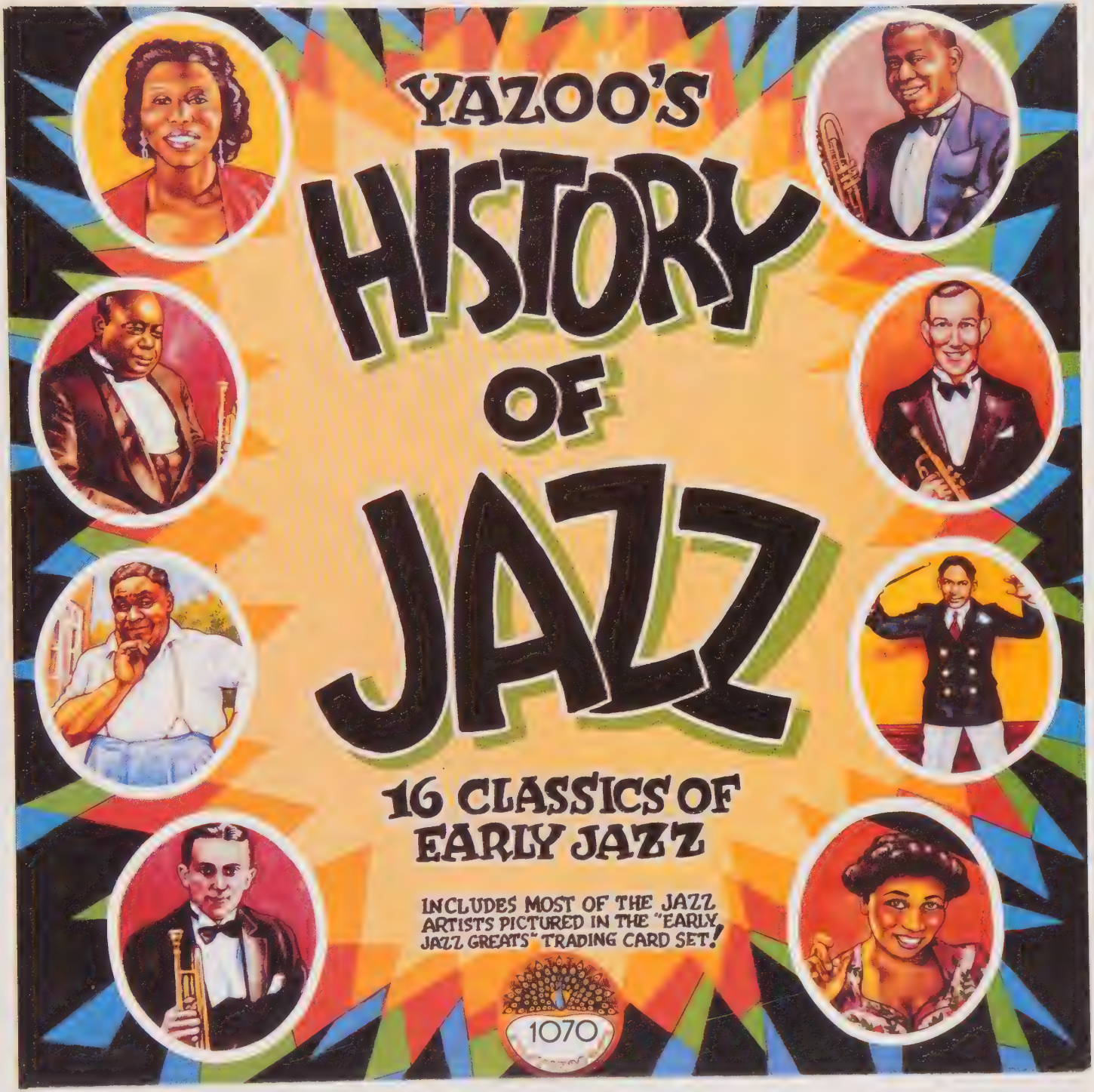
We wish to thank Terry Zwigoff and Sherwin Dunner for their cooperation with this project.

We wish to thank Bob Altshuler, Dan Goetter, Charlie Huber, Dave Jasen, Nick Perls, & Dick Spottswood for the loan of their rare originals.

64 L'Argot des Musiciens, Didier Roussin, Madeleine Juteau, Alain Bouchaux, Editions Climats. book cover, 1992. Beside the cover, this dictionary has 21 illustrations by R. Crumb.

CLIMATS

65 Yazoo's History of Jazz, various artists, Yazoo. 12" record cover, 1979.


YAZOO'S
HISTORY
OF
JAZZ
16 CLASSICS OF
EARLY JAZZ
INCLUDES MOST OF THE JAZZ
ARTISTS PICTURED IN THE "EARLY
JAZZ GREATS" TRADING CARD SET!
1070

WILD FAMILY ORCHESTRA
from ZAMORA, CALIFORNIA

FRED - TRUMPET
HAROLD - BANJO, GUITAR & VOCALS
EVA - PIANO
MARGARET - DRUMS
CLAUDE - VIOLIN

— SIDE ONE —

1. RIENZI TWO-STEP
2. LITTLE OLD RAG DOLL
   M.M. COLE PUBLISHING CO.
3. JOHNNY MIND YOUR MAMMY
   M.M. COLE PUBLISHING CO.
4. WHERE THE RIVER SHANNON FLOWS
   WARNER BROS. INC. (ASCAP)
5. SOUTHERN BELLES MARCH
6. ZIG ZAG WALTZ
7. ARLINGTON HORNPIPE
   M.M. COLE PUBLISHING CO.
8. YELLOW ROSE OF TEXAS
   M.M. COLE PUBLISHING CO.

— SIDE TWO —

1. PRIZE WALTZ
   T.B. HARMS CO. (ASCAP)
2. SAN ANTONIO ROSE
   IRVING BERLIN MUSIC CORP. (ASCAP)
3. HAWTHORNE WALTZ
4. SUMMER DAYS SCHOTTISCHE
5. NOBODY'S DARLING BUT MINE
   SOUTHERN MUSIC PUBLISHING CO. (ASCAP)
6. EVERGREEN SCHOTTISCHE
7. IN THE MOOD
   SHAPIRO, BERNSTEIN & CO. (ASCAP)
8. HEEL AND TOE POLKA
9. THE WALTZ YOU SAVED FOR ME
   LEO FEIST INC. (ASCAP)

ALL SONGS RECORDED LIVE AT THE WILD FAMILY'S HOME - SUMMER, 1979

↑ The Wild Family in the late 'Thirties: Claude, Margaret, Forrest, Grandmother, Harold, Eva, Fred, and Fred Sr.

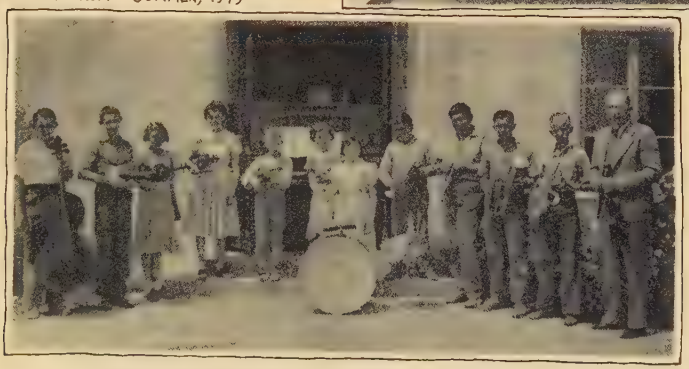
↓ Harold, Claude and Fred during World War II

The Wild Family Orchestra has been playing music in Yolo County, California since the early 'Thirties. Their father, Fred Wild Sr, owned and operated the General Store in Zamora and inspired his children by playing trumpet, fiddle, accordion, harmonica, and other instruments. As a family orchestra the Wilds played for many a Saturday night dance, as well as parties, picnics, and weddings. Fred Sr. passed away in 1949, but the five children kept the band going. Another brother, Forrest, who played Saxophone, died in 1940 from a mosquito bite. Today the Wilds still play together in the fine, old-time traditional style and run the family farm as they have since 1931.

— ALINE KOMINSKY-CRUMB

The Wild's Grandmother and Fred Sr. in the old Zamora General Store, which he operated. Taken in 1932. ←

Fred Sr. in his younger days ↓



Zamora Union School Orchestra, Claude Wild, 2nd from left. May 17th, 1935 ←

Fred with his trumpet, in the Army during World War II.

The Wilds' mother, Katie ←

YOLO RECORD 001

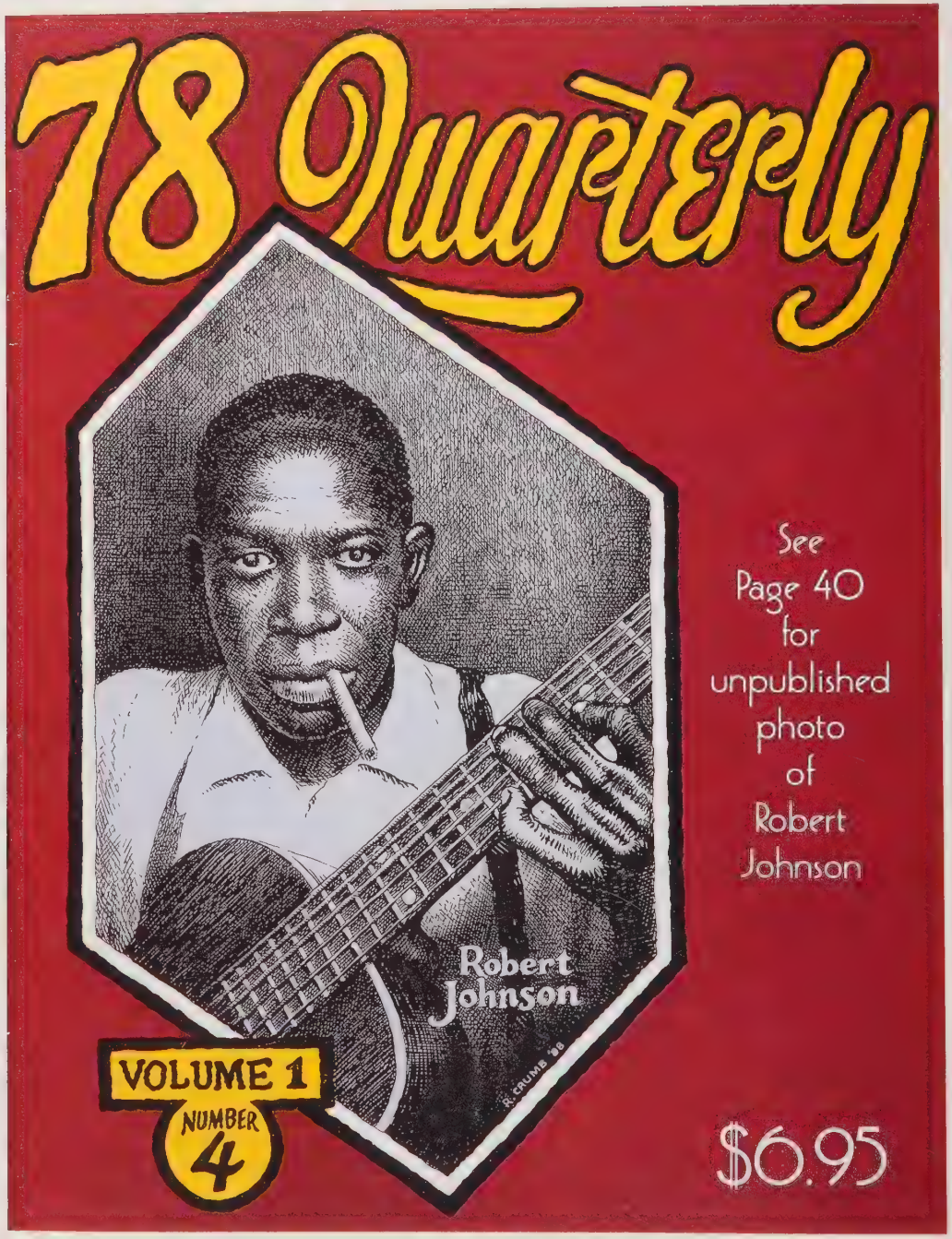
THANKS FOR TECHNICAL ASSISTANCE FROM GREGG GANNON, WALLY SUMM, AND NICK PERLS, AND FOR LEGAL ASSISTANCE FROM JANE LYNCH.
COVER ART BY R. CRUMB

66 Wild Family Orchestra
from Zamora, California,
Yolo Record.
12" record cover backside, 1979.

67 Wild Family Orchestra
from Zamora, California,
Yolo Record.
12" record cover, 1979.

68 Yolo Record, record label, 1979.

69 Shanachie, record label, 1975.

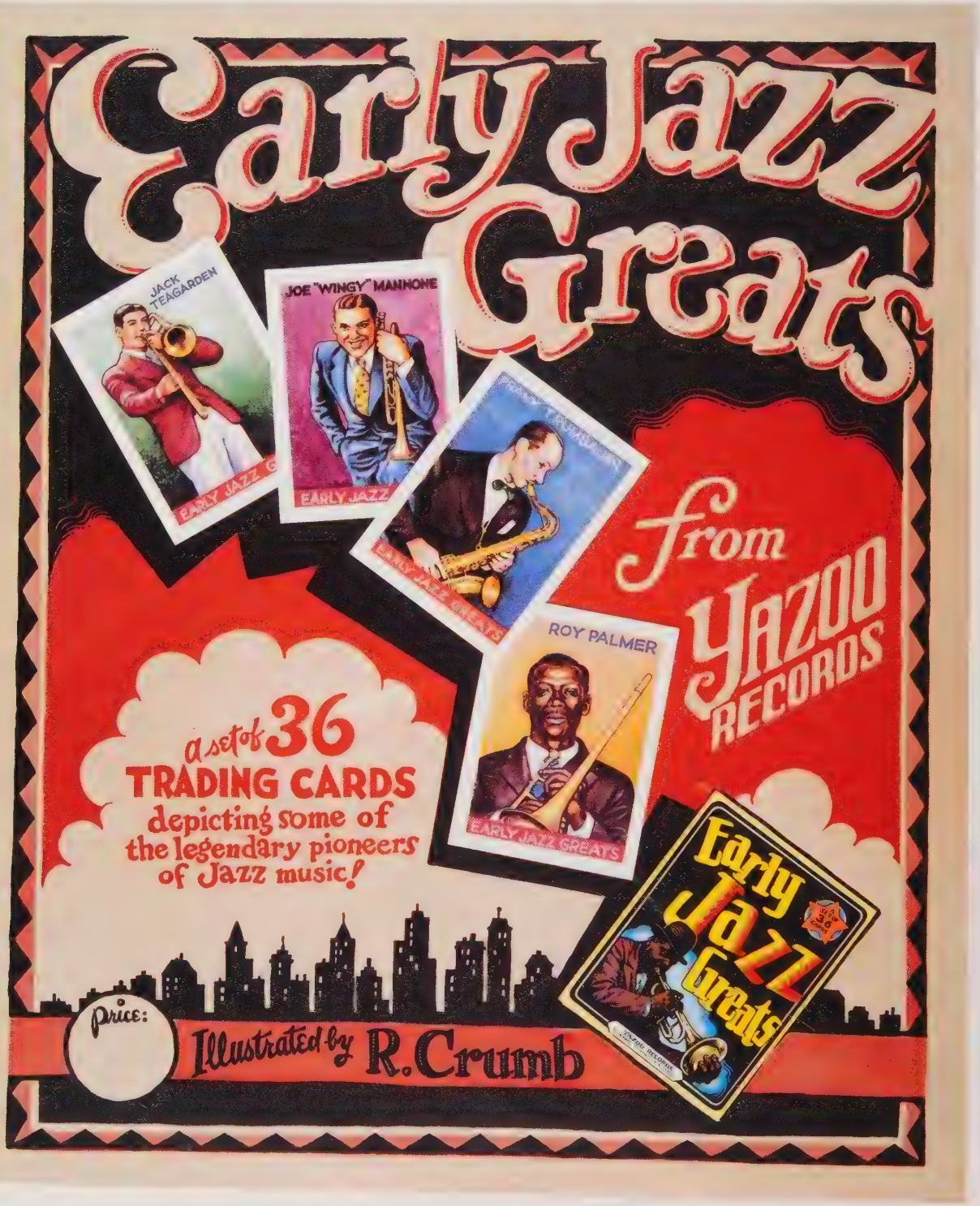


70 King of the Delta Blues, The Life and Music of Charlie Patton, Stephen Calt and Gayle Wardlow, Yazoo. Publicity for a book with the image of the cover, 1987. In a modified version it appeared on a Yazoo CD with the same title.

71 78 Quarterly Volume 1 Number 4, published by Pete Whelan, magazine cover, 1988.

72 Louie Bluie, Arhoolie Records. 12" record cover, 1985.

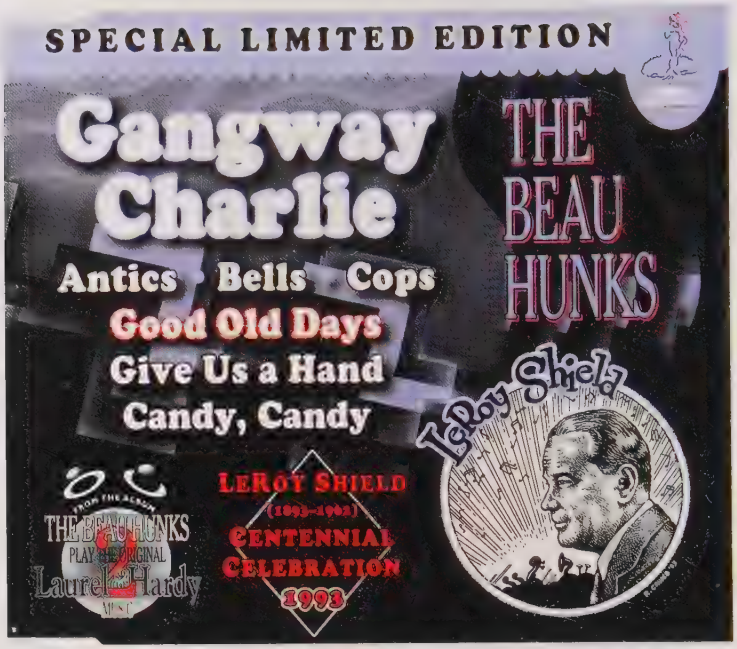
Louie Bluie
ARHOOLIE
1095
R. CRUMB '85


Early Jazz Greats
JACK TEAGARDEN
JOE "WINGY" MANNONE
ROY PALMER
from YAZOO RECORDS
a set of 36 TRADING CARDS depicting some of the legendary pioneers of Jazz music!
Price:
Illustrated by R. Crumb
Early Jazz Greats

73 **Early Jazz Greats.** publicity poster for a box with 36 trading cards, Yazoo, 1978.

74 **The Klezmorim, Streets of Gold, Arhoolie Records.** 12" record cover, 1978.

THE
Klezmorim
"Streets of Gold"
ARHOOLIE
3011
R. Crumb -'78



75 LeRoy Shield, portrait of the composer, Movies Select Audio, 1993.

76 The Beau Hunks Play The Original Laurel & Hardy Music, Gangway Charlie with the portrait of LeRoy Shield, Movies Select Audio CD inlay, 1993.

77 This modified version of the portrait of LeRoy Shield was published in the booklet of The Beau Hunks Play The Original Laurel & Hardy Music Volume 2, Movies Select Audio, 1993.

78 Gérard Dôle, CoCoColínda, Playa Sound. CD booklet cover, 1991.

79 Dave Jasen, Rompin' Stompin' Ragtime, Blue Goose. 12" record cover, 1974.

Rompin' Stompin' Ragtime
by
DAVE JASEN
BLUE GOOSE 3002
R.CRUMB

80 Paris Musette au Faubourg, poster for a concert, 1992.

81 Alain Weill, portrait of the writer, collector, singer, 1976.

82 Les Primitifs du Futur, Cocktail d'Amour, Media Sept. 10" record cover, 1987.

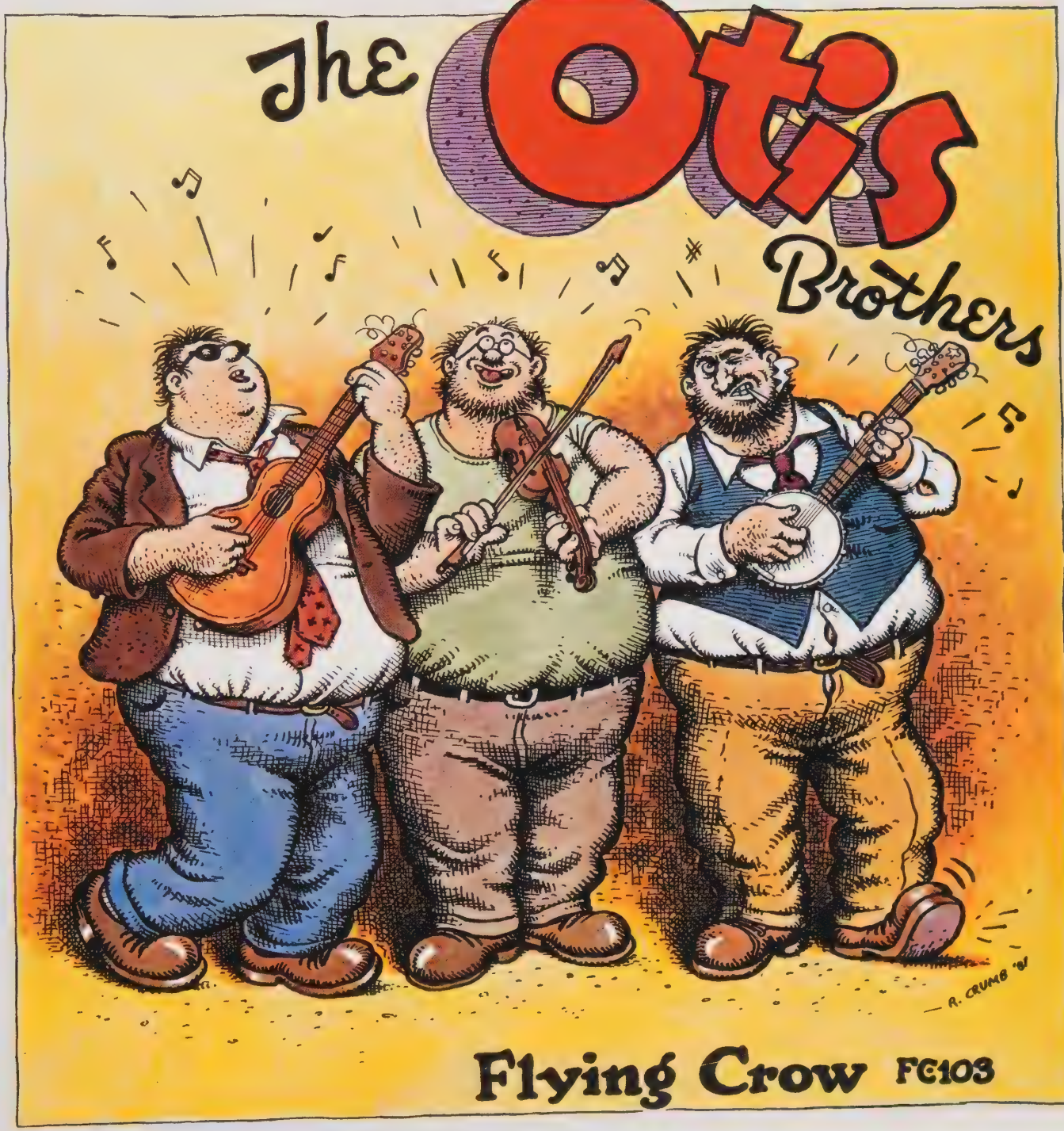
COCKTAIL D'AMOUR
Robert Crumb
Dominique Cravic
Daniel Huck
Didier Roussin
Jean-Jacques Milteau
Olivier Blavet
Florence Dionneau
Guy Lefebvre
R. CRUMB, 1987

83 Diane Tell, Marilyn Montreuil, Columbia, 1991. As it was published on the inlay of the music cassette and the bottom inlay of the CD.

84 KC6WQJ, Dorrick & Marsha Minnis, drawing for a logo of a radiostation, 1991.

85 Diane Tell, Marilyn Montreuil, Columbia. 7" record cover backside, 1991. This modified version of the drawing also appeared on a poster.

86 The Otis Brothers, Flying Crow, drawing for a 12" record cover, never published, 1987.


The Otis Brothers
R. CRUMB '97
Flying Crow FC103

87 Pourvu Que Ça Mousse, drawing for various publications of the band, 1992.

88 R. Morand Cajun Band. After Pourvu Que Ça Mousse split up, part of the drawing continued, 1992.

89 Les Primitifs du Futur, Trop de Routes, Trop de Trains et Autre Histoires d'Amour, CD booklet cover, 1994.

90 Les Primitifs du Futur; Single d'amour, drawing for a CD single, never published, 1993.

91 Marie-Musette, illustration in the CD booklet of Trop de Routes, Trop de Trains et Autre Histoires d'Amour, 1994.

92 La Femme Panthère et l'Homme Sandwich, illustration in the CD booklet of Trop de Routes, Trop de Trains et Autre Histoires d'Amour, 1994.

93 La Belle et Le Manouche, illustration in the CD booklet of Trop de Routes, Trop de Trains et Autre Histoires d'Amour, 1994.

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7" record cover designs
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There are two editions of this book:

Crumb The Record Cover Collection, sewn and bound in a flexible cover with flaps folding inwards. The cover illustration is a composition of elements taken from "Cubist Be Bop Comics", published in XY2 Comics, Kitchen Sink Press, 1972
An opening in the frontcover discloses a detail of the 12" record cover "R. Crumb and his Cheap Suit Serenaders, number 2" (illustration 39).
An opening in the backcover discloses a detail of the 12" record cover "Harmonica Blues" (illustration 13).
The vignettes on the title page originate from the cover of "Lightning Express No. 3" (illustration 52).

Crumb The Record Cover Collection, deluxe edition, sewn and bound in a hardcover. This edition comes with a 10" record containing 8 of Crumb's favourite compositions he has chosen from his 78 record collection. The label was especially made by Crumb for this edition.The illustration on the record cover is a composition of elements taken from "Cubist Be Bop Comics", published in XY2 Comics, Kitchen Sink Press, 1972.
The first 150 copies of this deluxe edition are signed and numbered: 50 copies from I to L for the artist and publisher, and 100 copies from 1 to 100.

Works by Robert Crumb, published by Oog & Blik:

CRUMB THE RECORD COVER COLLECTION
A book containing all record covers drawn by Robert Crumb, sewn and bound in a flexible cover.

CRUMB THE RECORD COVER COLLECTION (deluxe edition)
A book containing all record covers drawn by Robert Crumb, sewn and bound in a hardcover. A 10" record with 8 of Robert Crumb's favourite compositions taken from his 78 record collection was added to this deluxe edition.

LES AS DU MUSETTE
36 portraits of musette musicians on trading cards with their biographies on the back, written by Didier Roussin and Philippe Krümm.

ANAL ANTICS STATUE, FEATURING MR. SNOID
A painted sculpture in epoxy after a drawing by Robert Crumb; limited edition of 50 copies signed and numbered

CRUMB CRUMB
A collection of comics translated into Dutch by Jan Donkers. Published on the occasion of the exhibition. "De Wereld Volgens Crumb" in the Teylers Museum in Haarlem.

HARMONICA BLUES
A serigraph in four printruns after the 1976 record cover; limited edition of 250 copies signed and numbered.

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DONT STOP NOW, BOYEE!
OOBEYOBBA
OOBOP OOBOP SH'BOP
UH-OOBLEDEE OOBA OOBOP
OOBOP SH'BOP BIPIDEE EEYOP
UH-OOBIDEEYOP SH'BOP
OOH YA KOO OOH YA KOO
HELLO BEAUTIFUL HOW'DJA GET SO BEAUTIFUL
DUM DE DUM
IT'S TRIPPY!
KOOKIE!
KICKIE!
MAN, I'M STOKED!
AW!
UNH!
EEEEEEEK

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